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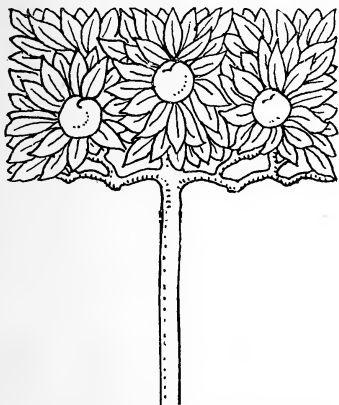
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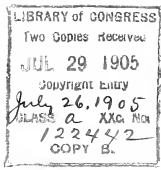
# A·GLOSSARY·*of* SILK·TERMS



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## GLOSSARY · of · SILK · TERMS

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WE PRESENT a carefully compiled and, we believe, very complete and reliable *Glossary* of the many distinctive terms employed in the silk trade, to date, as applied to weaves, styles, figure and color effects, also trade names, etc., with

brief description and derivation of same, for convenient use by manufacturers, handlers and consumers of silk goods, foreign and domestic.

This modest booklet, which has been brought to the notice of a number of acknowledged experts, for full and free criticism, and revision, before publication, cannot fail to prove of value for handy reference in the mill, the commission house and in wholesale and retail silk departments everywhere. In this belief we send it forth upon its mission to the silk manufacturers and trade.

*A jour*—Openwork effect.

*Abis Messaline Taffetas*—Trade name for a high-grade taffetas with messaline finish. The name "Abis" of no special or definite significance.

*Antique*—Applied to certain fabrics in imitation of the silk stuffs of former centuries ; instance, satin antiques, moiré antiques, etc.

*Armorclad*—Trade name for a double-warp taffetas of great strength and wear.

*Armure*—A twilled weave showing a ribbed surface.

*Armure-laine*—A heavy ribbed or corded silk, wool-filled.

*Ayas*—A soft Japanese twill. A trade name.

*Bagdad*—Trade name for an Oriental novelty of recent origin.

*Barré*—Striped laterally, in same direction as the filling, similar to travers. Showing transverse bars, as the "barred owl."

*Bayadère*—Showing straight or undulating cross stripes—usually in alternated and brilliant colors—with startling and bizarre effect. Name derived from Bayadère (or "Bajadère") dancing girls of the underworld in India, dedicated from their birth to the life ; the striped garment being supplemented with filmy scarf or shawl, jeweled trousers, bangles, gold sequins, anklets, etc.

*Bayadère Moiré*—Same as above, with watered effect added.

*Bengaline*—A plain, round-corded weave, more or less heavy, of the poplin family. May be of silk warp and wool or cotton filling or of all silk, which latter would be called *Bengaline de Soie*. Name derived from Bengal, India, famous for its production of various rich and peculiar stuffs of silk, wool and cotton.

*Bouclé*—French for buckled. A fabric with surface showing lock-of-hair effect.

*Bouillonné*—Having shirred or gathered effect.

*Bourette*—Showing rough threads appearing in lines, straight or broken.

*Brilliant*—Indicating a finish of great lustre. May be applied to any fabric.

*Brocade*—From the Spanish *brocado*, meaning brocaded or broché; from the Latin *brocare*, to prick, to figure. A heavy-weight silk with broché (raised) figures of flowers, foliage or other; in some instances with gold and silver threads interwoven. Any fabric woven in jacquard effect.

*Brocatelle*—A sort of damask, the principal figures having a raised surface.

*Broché*—A loom-embroidered fabric, with figures swiveled in. Woven with a figure.

*Brodé*—Embroidered.

*Brushoff Taffetas*—Trade name for a pure dye black taffetas of recent production.

*Bulldog Taffetas*—A registered modern trade name for an exceedingly strong taffetas, claimed to be non-tearable.

*Burlingham*—Trade name for a coarse fabric of Oriental character. Sacking.

*Burmah*—A trade name for a rough weave of the homespun order.

*Burmah*—Registered trade name for a peculiar weave of Oriental character of uneven surface and extremely soft finish.

*Cachemire*—(French for Cashmere or Kashmir). A style showing palms and other Persian and Indian patterns in dark, rich Oriental colorings. Akin to Persian effects. Name derived from Cashmere, India, noted for Cashmere shawls and rich and beautiful fabrics made from hair of the native goat.

*Calfskin silk*—Trade name. An exquisitely soft weave, with pattern, warp-printed, in marvelous imitation of the outer skin of the calf, showing all the markings in color and shadings—brown, fawn, etc., shading to pure white. A recent production.

*Cannelé*—Also known as “repp,” related to taffetas weaves, and appearing mainly in the form of stripes, in combination with some other patterns.

*Canille*—A jointed effect, with stripes broken at intervals by knots or small squares, resembling somewhat the joints in cane or bamboo.

*Carreau*—A square check.

*Chameleon*—Three-toned glacé effect. From chameleon, a lizard-like reptile of constantly changing color.

*Changeant*—An effect produced by weaving two colors together in a plain fabric.



*Chiffon*—The merest rag of silk tissue—the most filmy and softest of silk material woven. From “*chiffe*” (French), a rag; flimsy cloth.

*Chiffonette*—The flimsiest and most “bodiless” of all the chiffon family.

*Chiffon-Taffetas*—An exceedingly thin, soft, lightweight taffeta. The same will apply to all other weaves with the chiffon prefix.

*Chiffon-Velours*—The lightest and softest velours known, combining somewhat the nature of both weaves named.

*Chiné*—A warp-printed effect. Blurred, soft, indistinct.

*Coquille*—Fluted or scalloped, like a shell, from which the term is derived.

*Crêpe*—French for crape. A puckered or crinkled fabric.

*Crêpe de Chine*—An exquisitely soft and drapy form of crêpe, plain, figured or printed.

*Crêpela*—A small, crêpe-like effect.

*Crêpe lisse*—A plain fabric with crêpy “hand,” extremely diaphanous and very like the lightest mousseline.

*Croisé*—A velvet weave in which the threads cross each other at the back, forming a kind of twill. From *croisé*, French for crossed.

*Crystals, crystallines, etc.*—Corded, usually wool-filled fabrics, somewhat akin to Bengalines.

*Damask*—Named from the city of Damascus, famed in the middle ages for its wonderful silk fabrics.

A fabric with flat figures formed by contrast between warp and filling surfaces, i. e., satin figures (formed by the filling) on satin or twill or taffetas ground (formed by the warp).

*Damassé*—With damask effects introduced.

*Damier*—From the French. A check pattern. Equivalent to checkerboard.

*Deux tones*—Two tones.

*Drap*—Cloth.

*Drap d'Or*—"Cloth of Gold." A trade name for a fabric woven in the gum, of classic Italian (warp) and tussah (filling), and boiled off to the color of pale gold. A recent production.

*Drap de Lyons*—A rich, plain French silk made on Lyons looms.

*Drap de soie*—A somewhat heavy corded weave. Literally silk cloth.

*Drap-satin*—A wool material with satin-like finish.

*Dresden*—A chiné effect, somewhat in imitation of the figures and colorings seen in the famous decorated porcelain made in Dresden, Saxony.

*Duchesse*—A superior quality of satin, of good body and high lustre.

*Écossais-Genre*—From *écossais*, French for Scotch, and *genre*—a style of figure and color in tissue illustrating every-day life, manners and customs, the same as in painting and other arts.

*Ecrú*—Raw, unbleached silk in its natural color. From *crudus*, Latin for raw.

*En Carreau*—A square pattern.

*Epingle*—A ribbed fabric in vast variety, showing moderately large and smaller ribs alternating—in plain, in figures and in colors.

*Faconnés*—French for fancy weaves.

*Faille*—A soft, drapy weave of the grosgrain order, with very fine ribs. Heavier than foulard and without gloss.

*Faille Française*—A faille made on French looms.

*Faille Marquise*—Trade name. A cloth twenty-one inches wide, Lyons made, with flat cord and messaline finish.

*Failetine*—A light and extremely soft weave of the faille order.

*Failetine Moiré*—A light faille in moiré effect. Filling the cross threads in a woven fabric.

*Fleur de soie*—"Flower of silk." Face of satin de Lyons twill, with a backing interlaced in what is known as the twelve-shaft satin principle.

*Fleur de Velours*—Flower of velours. A fine and very superior grade of velours.

*Florentine*—A gauze weave, much employed in making artificial flowers, and for millinery purposes generally.

*Folies Bergères*—Trade name for a new washable silk. From the "Folies Bergères," a noted amusement resort in Paris.

*Foulard*—A two-and-two-thread weave, forming a soft, fine, lavable silk. Originally imported from India, now made in other countries.

*Foundation weaves*—There are but three—plain, twill and satin. All others are variations of these.

*Four-In-One*—Trade name for a closely woven Japanese fabric, claimed to be spot and perspiration-proof, and also an absolutely fast black.

*Gaufré*—From “gauffrer,” to figure cloth or velvet; to honeycomb or waffle. An effect produced by pressure or gaufrage in calendering, by which the surface of almost any fabric, but especially the lighter weaves, can be pressed into forms of relief. Satins, for instance, may be made to imitate moiré. Fluted and accordion-pleated effects are obtained in like manner.

*Gause*—French, *gaze*; a very fine and peculiar weave of the bunting order. A thin *voile*, or veiling.

*Glacé*—A lustrous effect imparted by weaving two tones, and a special finish. From glacial, having the sheen of glacier ice.

*Grandmother Silk*—Registered trade name for a fine, pure dye silk, in black and colors, of superior weave and finish. A renaissance of the rich and durable silk of the olden time.

*Granite*—A sort of armure effect.

*Granite soie*—A rich and elegant form of faconné; in color a whitish gray, as seen in the granite rock.

*Grenadine*—An open-work, gauze-like fabric of silk or wool. Extremely thin and transparent. The silk fabric is known as *grenadine de soie*.

*Gros de Tours*—Resembling taffetas, the differ-

ence being that, instead of one, two or more picks are inserted in the same shed, forming a fine ribbed surface. A sublimated grosgrain.

*Grosgrain*—From gros (coarse or large) and grain (kernel). A ribbed fabric with heavy thread running crosswise. Classed with the épinglés. Gros de London, Gros de Naples, Gros de Columbia, Gros de Paris, and all the other numerous "Gros" are of the same general character.

< *Habutai*—A soft, washable Japanese silk.

*Habutai de Suisse*—Trade name for a pure dye spot-proof silk of the Habutai order, finished with little lustre.

*Hammered Silk*—A recently produced novelty, showing effect as of hammered metal—copper, brass or other—imparted in the weave by use of the jacquard. Trade name for a new neckwear fabric.

*Harlequin Checks*—A plaid effect in three or more distinct colors. After the party-colored dress of a buffoon, or harlequin.

*Heather Silk*—Trade name for a rough-finished, pure dye fabric of exquisite softness, seen in a great variety of artistic color effects, resulting from the union of two contrasting colors or shades in both warp and weft. An imitation in silk of the heather effects seen in Scotch woollens.

*Homespun*—A silk weave in imitation of Scotch or Irish woollens.

*Imprimé*—French for printed.

*Imprimé Radieuse*—A brightly-lustred article, surface-printed. A trade name.

*Iridescent*—Rainbow and shot color effect, showing prismatic hues and play of color.

*Jacquard Effects*—Figures produced by the mechanism invented by Jean Marie Jacquard, a French genius of the time of the first Napoleon.

*Jardinière*—French for flower pot. Garden effect, in which many colors are employed to form patterns of buds, fruit, flowers, foliage, etc.

*Jasper*—Black warp with white filling, or white warp with black filling, forming a gray. Commercially known as jasper or gun-metal shade.

*Khedive*—Trade name for a fabric of Oriental character.

*Lancé*—French for “thrown.” Showing tiny dots or specks; also fine pin point or petits pois effects, as if the figures were thrown on the ground.

*Lansdoune*—A mixed fabric in fine twill, with silk face and worsted back. An exclusive novelty.

*La Vague*—A moiré effect formed by fine satin lines on a Bengaline ground. A trade name of recent adoption.

*Lc Jungle*—Trade name for a heavy, coarse weave showing glimpses of yarn of contrasting colors, with Oriental suggestions.

*Liberty*—A name first applied by Liberty & Co., of London and Paris, converters—by printing, dyeing and finishing—of various silk goods direct from the

loom, to a wide range of fabrics handled by them. Later, in this country, the name was adopted by the Liberty Silk Co., and applied, under trade-mark, to a variety of their exclusive productions—as Liberty Satin, Liberty Crêpe, Liberty Taffetas, Liberty Peau de Soie, Liberty Brilliant and other, mainly or exclusively piece-dyed fabrics. Name now generally applied to a wide range of fabrics throughout the trade.

*Lisse*—From lissom—supple, flexible. A sort of chiffon of the gauze order with crêpe twist. Much used for ruchings and kindred purposes.

*Louisine*—A fine-grained, light-weight, soft-finished silk in basket weave (invisible to the eye); adapted especially for traveling gowns.

*Louisine Empire*—Trade name for a superior quality of above weave.

*Louis XIV, Louis XV, Régence, Directoire, Empire, etc.*—Terms employed to designate the styles that prevailed in certain periods of the political history of France, by attaching the name of the ruler or form of government then existing.

*Luxor*—A weave of the satin family, with a high finish, but less lustrous than a satin duchesse. A sumptuous fabric, *de luxe*, of a reversible order—both sides alike.

*Marcelline*—A light, thin, diaphanous fabric, used largely for millinery and other linings.

*Matelassé*—A weave showing a quilted effect,

though on a very diminutive scale. From the French *matelas*; Anglice, quilt.

*Matte*—A faint, dull shade. From *maté* or Paraguay tea, otherwise known as the calabash herb, which is of a peculiar grayish-green color.

*Maxine Taffetas*—A fine woven and exquisitely soft taffetas, registered name, by permission from Maxine Elliott, the popular actress.

*Melangé*—Mixed. Applied to fabrics woven in two or more colors in a manner to produce an irregular distribution of same, such, for instance, as “pepper and salt.”

*Merveilleux*—A member of the satin family showing a light, lustrous twill. From *mervaille*, marvel.

*Messaline*—A finish. May be imparted to any weave, rendering it exquisitely soft and supple. Originally a fine, soft imperial satin of peculiar texture made in Lyons only, with organzine filling. From Messalina, third wife of Emperor Claudius, the most infamous woman in Roman history.

*Mikado Taffetaline*—Trade name for a peculiar weave of light taffetas.

*Miroir, Miroité*—Mirror or looking-glass effects.

*Miroir du Nord*—Same as foregoing, with suggestions of the North—a glacial effect.

*Moiré*—A watered effect produced by use of engraved rollers and high pressure on corded material.



*Moire Antique* or *Moiré Antique*—A fabric watered in design to imitate antique effects.

*Moiré à pois*—A watered effect with small satin dots sprinkled over the surface.

*Moiré Bengal*—Trade name for a line of goods not differing particularly from many other watered stuffs.

*Moiré Bengal Solide*—Same as above. A trade name.

*Moiré Diamant*—Same as above.

*Moire Française*—A moiré effect in stripes, produced by use of engraved rollers.

*Moiré Impérial*—Showing an indefinite watered effect covering the entire surface.

*Moiré Metallique*—Presenting a watered, clouded and frosted appearance. A metallic effect.

*Moiré Nacre*—Mother-of-pearl effect, showing the delicate pinkish flush and delicate tints seen in the interior of sea shells.

*Moiré Océan*—Watered in a design of wavy, undulating stripes.

*Moiré Poplin*—A wool-filled corded fabric with watered effect.

*Moiré Renaissance*—A fabric watered in Renaissance design.

*Moiré Scintillant*—A scintillating, or lustrous, watered fabric. In satin, a moiré material in which the tram threads are woven to produce a peculiarly bright effect.

*Moiré Supreme*—A rich satin weave, watered.

*Moiré Tyrolien*—A trade name of no special significance.

*Moiré Velours*—A moiré fabric in velvety effect imparted in the calendering. See Velours.

*Moneybak*—Registered trade name for a superior and dependable grade of taffetas.

*Monotone*—One tone or color.

*Mousseline de Soie*—An extremely light-weight silk fabric. *Anglice*, silk muslin.

*Nacré*—French for pearly. A delicate pearl-shell effect. Name of Oriental origin, from *nakir*—hollowed; a pearly substance which lines the inner side of many shells, most especially mother-of-pearl.

*Natté*—Tressed or basket weave. A name given to a fabric constructed in loose check design in one or more colors, in a manner to give the cloth a braided appearance.

*Nid d'Abeille*—Beehive effect.

*Nouveau*—French for new, novel.

*Ombre Rayé*—An effect formed by alternating ombre stripes with stripes of the foundation color.

*Ondiné*—A thick cord Bengaline, with every third cord crinkled.

*Ondulé*—From the French *ondulé*, undulate. *Anglice*, a wavy effect.

*Organdy*—A thin, light, transparent muslin. May be of silk or cotton.

*Organsine*—The silk fibre doubled and twisted, as "thrown" into yarn for warp threads.

*Ottoman*—A fabric with wider, coarser rib than faille, but belonging to the faille family. May be all silk, all wool, or a mixture of both, or a mixture of silk and cotton.

*Ombre*—A shaded color effect, produced in the warp by warping in different tones, thus shading from light to dark. Anywhere from twelve to thirty tones may be warped in to obtain the desired effect.

*Ombre Moiré Renaissance*—A watered fabric, showing three tones of color in broad stripes, shaded, combining ombre and moiré effects, with Renaissance design suggestion.

*Oyama Taffetaline*—Registered trade name for a recent production by a New York up-State manufacturer.

*Paillette*—Spangle.

*Paillette de Soie*—A silk fabric spangled with jet, gelatine or otherwise; a spangled silk.

*Panaché*—Plumed; variegated.

*Panne*—A new satin material de luxe of superior quality.

*Papillon Taffetas*—Showing a design of different sized spots, as miniature palmettos, or other, or with shot grounds in designs of exquisite chiné flowers. From *papillon*, French for butterfly.

*Parisienne*—A mixed silk and wool fabric.

*Parsifal*—Registered trade name for a fabric of the Peau family. A novel weave of exquisite softness, resembling Peau de Crêpe.

*Pastel*—Name applied to a series of soft, flat, gray tones of colors as seen in crayon work.

*Peau*—French for skin, hide, pelt.

*Peau de Crêpe*—Copyrighted trade name for an exquisitely soft, crêpy material, kid-like to the touch, and of superior wearing and draping qualities.

*Peau de Cygne*—Skin of swan. One of the numerous varieties of the *Peau* family. Of a soft texture and finish, and a "hand" suggestive of the feel of the plumage of a swan—French, *cygne*.

*Peau de Soie*—An eight-shaft satin with one point added, on the right or left, to original satin spots, imparting to the fabric a somewhat grainy appearance. Literally, skin of silk.

*Pekins*—Fabrics in which the stripes run in the direction of the warp.

*Persian*—A thin, silk fabric, formerly much used for linings.

*Persian Effects*—Also called Oriental and cashmere. Showing the peculiar designs and color tones common to cashmere shawls and other Indian and Thibetan textile productions.

*Petits Pois*—Tiny dots or specks. French for small peas.

*Picot*—French for splinter. Applied to an edge, as seen in certain ribbons, looped out to form a finish on one or both sides—picot edge.

*Plissé*—French for pleated. A pleated effect that may be applied to almost any material, including

velvets. May be done by machinery, or, as in case of ribbons, by use of draw strings. From French *plisser*, to plait, to crimple, to fold, etc.

*Plissé Ombré*—A new armure weave in *plissé* effect and ombré shading.

*Pointillé*—Dotted.

*Pompadour*—From Madam Pompadour, mistress of Louis XV, who created an epoch in fashion during a portion of the past century. Pompadour effects as seen in silks and ribbons are largely floral in character, and are expressed in rich, soft colorings, somewhat of the pastel order. Sometimes applied to a peculiar crimson or pink shade.

*Pompadour Gros de Tour*—A high-class gros-grain, with fine ribbed surface and in Pompadour effect.

*Pongee*—A plain silk woven in the gum, usually of "singles," which may be used in that form or boiled off, and may be piece-dyed or printed. Name of East Indian origin, and originally applied to a fabric of undyed silk from India or China.

*Poplin*—From the French *popeline*—lustre. A fabric of many varieties, usually of silk and worsted. Irish poplin is made of silk warp and worsted weft.

*Popelinette*—An extremely light-weight poplin weave, between a grenadine and taffetas.

*Poult de Soie*—A peculiarly strong and durable silk.

*Punjab Silks*—Domestic imitations of Indian fabrics. Seen in checks, fancies, shot and changeable effects, or with figures imparted by box loom or jacquard work.

*Punjabore*—A new rough weave. A trade name.

*Quadrillé*—Applied usually to small checks in squares. The shepherd checks may be classed generally as among the quadrillés.

*Queen Silk*—A very soft fabric of the chiffon order, both yarn and piece-dyed, in widths from twenty-one to thirty-six inches.

*Racsagada*—Trade name for one of the new rough-surfaced, loose-woven silks.

*Radia*—A forty-four-inch silk, Lyons made; soft and sheer, in plain weaves, with high lustre. Is seen in all colors, both plain and imprimé.

*Radium*—Trade name for a new lining silk.

*Rajah*—Trade name for a recent production. A cloth of very firm texture, wide, rough and compact, piece-dyed in all colors. The rough material is introduced in the filling.

*Rayé*—French for striped.

*Rayure*—French for stripe.

*Rhadzimer*—A sort of twill.

*Rhadzimer Surah*—A surah with a modified rib or twill across the surface.

*Royale*—A modification of Gros de Tours; the rib line, which in the latter is extended straight across the cloth, being broken off at intervals, after a given number of warp threads.

*Satin*—A silk cloth of close texture and over-shot warp, with rich, glossy surface. Thus: "Cloths of gold and satins rich of hue."—*Chaucer*.

*Satin de Chine*—An extremely soft and drapy satin with crêpe-like finish.

*Satin de laine*—Wool satin.

*Satin Grec*—A twelve-harness satin in which a taffetas point is added at each place of interlacing, with effect of making the cloth much firmer.

*Satin Serge*—A satin twill.

*Satin Soleil*—A fabric of satin-like surface with a cross-line appearance and a pronounced sheen.

*Scintillant*—French for scintillating, sparkling. A changeable effect.

*Seed Effects*—Are formed by tiny dots which give the appearance as if small seeds had been strewn over the surface of the tissue.

*Serge*—French for twill.

*Servisilk*—Copyrighted trade name for a superior foundation silk for soft, clinging fabrics.

*Shantung*—A rough-surfaced silk originally woven from the wild silk of China, with all knots, lumps and imperfections retained; now largely produced by domestic manufacturers.

*Sicilienne*—A very light-weight fabric akin to mousseline de soie; also a corded silk and wool fabric like Bengaline.

*Silk Etamine*—A novelty weave in twenty-six-inch width, of soft, clinging variety, adopted for use as suiting material. Trade name.

*Soie Batiste*—Silk batiste, one of the most diaphanous of Summer silk fabrics. May be severely plain or with self-colored dots or other tiny figures.

*Soleil*—A name attached to shiny materials, such as are largely used in the millinery trade, and satin soleil for dresswear.

*Souple*—A dull effect in silk dyeing.

*Summa Silk*—Trade name given to a selected habutai silk of close, smooth weave and high lustre, claimed to be spot and waterproof.

*Surah Ecossais Quadrillé*—A surah in design and coloring of Scotch squares, or shepherd checks.

*Swivel Effects*—Produced by use of a diminutive shuttle in figure weaving, the same carrying threads of various shades with the object of obtaining special effects, as in the shading of figures, flowers, foliage, etc.

*Syra Gasa*—Registered trade name for a new rough silk, woven with open mesh, and designed for use as lining.

*Taffetas*—A silk fabric of plain weave, with warp threads much finer and more numerous than the hard spun filling threads. This makes the surface of the fabric ribbed, with warp alone showing. The name taffetas is from the Persian *taftan*, to spin.

*Taffetas Metallique*—A taffetas finished in metallic effect.

*Taffetas Uni*—Plain taffetas.

*Taffetas Weave*—Same as plain weave or uni.

*Tartan*—From the French *tartane*; Spanish, *tiritaña*—a sort of thin silk. Also, a checkered or cross-“pattern” or plaid in colors such as are recognized as distinctive with the various Scottish clans.



*Tashiko*—Trade name for a new perspiration-proof Japanese silk.

*Tête de Nègre*—Niggerhead.

*Thrown Silk*—Material that has been doubled and spun into yarns of various sizes—organzine or tram—in preparation for the loom. The raw silk of commerce being a continuous fibre, it is “thrown” into yarns, whereas short staples, such as silk waste, cotton, wool or flax, are spun to achieve a like result.

*Tram*—Filling, weft.

*Travers*—Stripes running in the direction of the filling, similar to those in bayadères.

*Tussah*—A species of rough silk obtained from wild worms, not “in captivity,” and that feed on oak and other leaves of the forest. It is sometimes called the “Wild Silk of India,” is darker in color than ordinary raw silk, contains more gum, and is more difficult to utilize.

*Uni*—Plain weave.

*Velours*—French for velvet. From the Latin *vellosus*—hairy. A pile fabric somewhat akin to plush, that is produced in numberless forms, both plain and in fancy effects.

*Velours Albigeois*—A fancy striped velours fabric in two or more tones, the stripes running seven or eight to the inch.

*Velours-Antique-Ecossais*—An antique-plaited effect velours.

*Velours Ecossais*—A plaid velours.

*Velours Ecrasé*—Similar to miroir velvet.

*Velours Grosgrain*—A grosgrain weave with a rich, soft, velvet-like finish.

*Velours Ottoman*—Resembling faille Française. Having a broader rib effect than gros de Tours, and with heavier binder warp.

*Velours Persien*—Trade name for a velours in Persian effect.

*Velours Russe*—A fabric of glacé foundation with silk cords and stripes of contrasting colors.

*Velours Soleil*—A velours with bright sheen imparted in the finish.

*Velvet*—A fabric showing a short, soft, thick pile or nap of erect threads and plain back. May have silk face and cotton back, or the back also may be of silk.

*Voiles*—Veilings. The sheerest and thinnest of the gauze fabrics.

*Warp*—The longitudinal threads in a woven fabric.

*Warp Effects*—Patterns which depend mainly upon the treatment of the warp.

*Warp Prints*—Fabrics in which designs have been printed on the stretched warp before the weaving.

*Waterctte*—Trade name for water, spot and perspiration-proof black taffetas.

*Wcft*—Same as filling. The cross threads in a woven fabric.

*Yuri-Hana*—A lining silk recently introduced, A trade name.



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